

# The Washington Times

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FRANK A. MUNSEY.

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TUESDAY EVENING, OCTOBER 6, 1908.

## New Campaign Methods.

When it is all over, the gentlemen whose management of the Republican national campaign has been so much criticised, will garner a splendid collection of apologies and explanations from their late critics. Of course, they haven't raised so much money as Mark Hanna would have raised. Neither could Mark Hanna have raised it, if he had been running this year's campaign in this year's circumstances.

Times have changed. Methods haven't had time to adjust themselves to new conditions. Between now and 1912 there will be adjustment to the new condition: to the fact that political organization and management and finance must be popularized as never before. It will be a good thing, but adjustment to it will be painful to the wights who get caught in the squeeze between the public's demand for an old-fashioned campaign, and the sad fact that there is no money to pay for the rockets, red-fire, and oratory.

The solution will lie in more sane and economical management of politics. The national committees will in time learn that it is good business, and good economy, to keep their activities in progress throughout the entire period between Presidential campaigns. Money must be raised in smaller amounts, from a vast greater number of people. The Democrats pretty well understand already the art of getting money in this way; the Republicans, till now, have not been forced to study it. It is but fair to Treasurer Sheldon to say that he has probably done as well in the financial department as any other man could have done in the circumstances of this year's contest. No man could either have anticipated the revolutionary change in campaigning conditions which has come this year, or have reorganized the machinery to fit the new conditions, in time to make it work effectively.

The manifest solution is to spend four years, instead of three months, getting organized: to get organized, and then keep organized. It will be a great opportunity for some genius of politics who will prove himself the right man for this new task.

## Church Music Reform.

One of the notable reforms introduced by the present Pope went into effect in the archdiocese of Boston last Sunday. That is to say, all the churches in the archdiocese will have made ready to follow the new rules laid down by the archdiocesan music commission appointed by Archbishop O'Connell to carry out the direction of the Pope regarding the style of music to be used at the principal services, and particularly at the celebration of the mass.

When Pius X ascended the papal throne he was quick to see the need of reform in this respect. Probably his view was sharpened to some extent by his gifted protégé, the Abbe Perosi, whose cantatas have afforded the devout Romans so much pleasure and edification. But at any rate the Pope found the Catholic church music in a chaotic and almost demoralizing state. Extremes met in the choir gallery. Plain chant alternated with operatic solos, and the contrast was strange and disturbing. Even realistic effects were tolerated here and there, for some directors, taking advantage of unchecked freedom, gave full play to their professional ambition and gave consequently little thought to the question whether it conflicted with ecclesiastical sincerity and propriety.

The Pope acted quickly and decisively. He urged an early return to more accustomed forms of church music and a reorganization of the choir to conform with the regulations in force in the churches in the Eternal City. It was in response to this injunction that the music commission was appointed here to revise the repertory, and that the different parishes have undertaken to organize male choirs.

It seems that not all the well-known masses written by the masters of the eighteenth and nineteenth centuries will be stricken from the list. Some of these compositions are truly devotional as well as beautiful. The others will be preserved, perhaps, for use in concert form, though the demand for this class of entertainment is light. The people prefer one of Purcell's oratorios, say, to the "Imperial" mass that Haydn wrote or even to Gounod's "St. Cecilia" mass. On the other hand, at the present time much of the Palestrina music is beyond the ability of the average choir. Simpler music will do for a while until the faithful

accustom themselves to it, and until the new choirs grow more skillful and confident.

## The President's Son at Work.

If being constantly in the limelight makes a crowned head uneasy it is not much worse of than is the son of a President who decides to go out and hustle for himself. The adventure of Theodore Roosevelt, Jr., into commercial life has been followed by almost so much publicity that the young man must begin to believe that the eyes of the whole country are watching him pick wool. We are told what time he gets up, what time he arrives at the mill, what time he knocks off for lunch, and what time he retires at night. If he does not make a good hand he will be in a very embarrassing position.

But there is something more in the attention given the step taken by the President's son than vulgar curiosity. It illustrates in one sense the thing the President has been preaching for a good many years. He has held the idler, especially the rich idler, up to scorn. He has profound contempt for the man who does not get out into the world and fill a man's place in the struggle of life. It is interesting to note that he is raising his children to practice what he preaches. Possibly the young man's matter-of-fact way of starting in at the bottom, asking no favors, may have a good influence on other young men who, because they can afford to live without work, think that is the way to go through life.

Nobody should think that because young Roosevelt is the President's son it gives him an advantage that cannot be overcome by other boys. The corporations of this day buy brains and ability, courage and fidelity. They don't care much about an employee's social position. True, the fact that he is the son of his father may give Theodore an opportunity that all boys do not have, but by the same token he must make good under trials and temptations that other boys do not have to encounter. He is exhibiting pluck in the beginning. Good luck to him! In a few months he will be the son of an ex-President, and then his alarm clock can sound without the ears of a nation noting what time it is.

## A Moral Problem, Too.

W. Cameron Forbes, vice governor of the Philippines, says regarding the island and their relations with the United States:

The question is not a political one. It is a question of economics.

Also Senator Lodge says:

This Philippine question should not be a national issue, as one gentleman who is indulging himself in a third Presidential campaign has insisted in making it. It is a non-partisan question in which all the people are concerned. I realize the reduction of tariff would mean much to the islands, and I hope during future administrations we may be able to get those heavy duties removed.

Here is a little mixing of problems. The main problem is whether or not the Filipinos shall have the freedom for which they ask. Judge Taft says they will have it when they are ready for it. Mr. Forbes says that if the Filipinos did not want freedom he, for one, would not be willing to go out to the Philippines and spend the best years of his life working for the unfortunate relics of Spanish misrule. The latest Democratic view corresponds with the liberal Republican view, except that it would insist upon a pledge to give the Filipinos what they want when they are fit to get it.

But there are, of course, people in the country who evidently believe in taking every possible advantage of the Filipinos. Their persistent talk about the immense riches of the islands and about the slow development of the native population suggests that some day there will be a rabid outbreak of stand-patism on the Philippine question. These people are doing much to make the problem a moral one by juggling with the economical problem. In fact, there would be chance here for a political problem if the Democrats harped less on the question of independence and more on the question of giving the Philippines a commercial square deal.

## A WHOLE LOT LESS.

"I thought when I married you, you were worth \$100,000."

"Well, ain't I worth that much to you?"

"No, you are worth less."

## THE ALTERNATIVE.

Police Judge—You say the prisoner went into your store and beat you up? Why?

Mr. Cohen—Because he couldn't beat me down, your honor.—Puck.

## WEALTHY.

"You will find that the altitude is high at Denver."

"That ain't nothing," it won't be more than we kin afford, we find that the highest is generally the most economical in the long run.—Exchange.

## September Circulation Figures

Net Daily Average  
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The Star.....34,840

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No. 21. *Telephone* Secretary.

# Zangwill's "The Melting Pot" a Dramatic Success; Mme. Nazimova a Beautiful Nora in "A Doll's House"

Initial Performance Is Well Received at the Columbia.

Walker Whiteside and Chrystal Herne Head Able Cast.

"America is God's crucible, the great Melting Pot, where all the races are melting and reforming. Here you stand, God! think I, when I see them stand at Ellis Island, where I see them in your fifty groups with your fifty languages and histories and your fifty blood-hatreds and rivalries. But you won't be long like that, Brothers, for these are the fires of God you've come to—these are the fires of God. A fig for your feuds and vendettas! Germans and Frenchmen, Irishmen and Englishmen, Jews and Russians—into the Crucible with you all! God is making the American people."

Not all the merit of "The Melting Pot" is concealed in that one paragraph—not all the substance of the broadly founded drama which Mr. Israel Zangwill has written and the Lieber Company produced at our Columbia Theater last night for the first time on any stage. But the germ of it is there and it is the germ of a great thought which this playwright, always serious and persuasive to plead for his cause, has chosen to put into a dramatic form of a power and pathos not to be questioned.

A Brilliant Audience.

A dozen circumstances—some fortuitous and some distracting—tested the play's grip last night. The President attended and sat facing one of the leaders of American Jews, Mr. Simon Wolf. Next to this latter critic were Secretaries Root and Strauss, the latter a Semite also. And across the theater, the box seats, the Executive party, were the gentle wife of the President and other guests of Mr. Isaac Solomon. Even Washington might be pardoned for dividing its attention between a new play and such a momentous occasion. Not only did the great number of those present forget these dignitaries, but the dignitaries seemed to forget themselves. Again, one of the innumerable losses of a first-night made itself persistent in the form of a door that swung open at the end of the first act, and very climax of the play was snuffed out by a confusion of signals which lowered the curtain at the end of the first act.

## America Is God's Crucible.

No one will wonder who sees the play. It is the triumph of a theme so large and simple that it has the quality of inspiration. America is God's crucible; in it are refined away all the dross of prejudice and oppression; here even the victim of living memories of the past is a victim of the future. Here is the life with that of other races to make a new Zion, which shall be greater than the old Judea and a fulfillment of dreams rare to those of the most zealous modern colonists.

The two who typify it all are Russians, the man an ardent, a musician, a victim of living memories of the past, the woman a gentle, of the nobility, by nature responsive to suffering and intuitive in action. The two are enlightened by the world's beacon to them both; and the former comes as an orphaned survivor of the Easter massacre, the latter as a revolutionist, saved through the influence of her father, a Baron. Poverty and wealth, the tentacles of the world, the fear of alienating prejudice, the fear that mutually they may drag each other down, the discovery that the father of the girl in the East is the father of the boy in the West, these are the things that would hold them apart. It would be a hard distinction to make, and it is a close second and adds much to her clever portrayal of the character. Others of the cast who figure prominently are Graham Marr as Rodolph, and John C. Hickey as Gaspard Durand, the father of Stella. The entire production is finely staged.

With timely numbers following one another in quick succession, a delightful play is presented. Harry Davenport as "The Naked Truth," has a character that is like a glove, and he makes the most of it. Miss Rankin as "The Girl in the East," plays a close second and adds much to her clever portrayal of the character. Others of the cast who figure prominently are Graham Marr as Rodolph, and John C. Hickey as Gaspard Durand, the father of Stella. The entire production is finely staged.

For these roles the Lieber Company has chosen, with that discernment which has given all its productions character. Walker Whiteside and Chrystal Herne. They do Mr. Zangwill's play full justice. Mr. Whiteside, in a role dangerously parallel to that of Herr Barwig in "The Music Master," need not fear all the imitations of the girl in the East. If it seems to be high praise, it is earned. The last-named may touch the emotions deeply more often than Mr. Whiteside, but he rarely sounds a note of pathos so true, so poignant, so penetrating, as that which the immigrant David made to ring last night as he recalls to a horrified sweethearts and audience the details of the Kishineff slaughter in words that burn like Gorky's. Here is an actor who has been trained in every department of the stage, and who has never done anything better than this impersonation.

Miss Herne must make compact in one personality the devotion of a mature woman and the lightness of heart of girlhood. In the retrospect of a life before him, she is a girl, a girl yearning for romance. It is fair to say she gave full satisfaction last night, but her assumption of her role is less complete than Mr. Whiteside's and has much further to develop.

John Blair, Henry Bergman, Henry Muldoon, Louis Muldoon, and Ottinger, Grant Stewart and Molly Revel complete the small cast. They vary in excellence, perhaps in the order named. Mr. Blair is a fine actor, a personation of the Baron which is marked by real dignity and effective action. To Miss Muldoon fell to speak many lines of Hebrew and those in the audience who understood pronounced her enunciation fine and her delivery excellent.

## Mr. Zangwill the Source.

But it is Mr. Zangwill who gives this production its wide appeal, rather than even so good a company. He has dramatized an idea, while he pleads a cause strangely contradictory to certain earlier stories like "The Children of the Ghetto." For his own marriage outside his race he is said to have been adversely criticized by other Jews. In lieu of his old enthusiasm over a Zionist colony, he is said to have accepted this new hope of a race mingled with the rest, and made of it a thing of beauty and metal which is to be the American of the future. And all this is comprehended in a dramatic composition which even after one hearing writes itself on the sensibilities as gripping, artistic, great. Some excesses will help it, perhaps an occasional overstatement, but it is omitted to the end that the interest may keep more steadily on the two who make the play; but these are chances for any competent dramatist. Though not a line is touched, "The Melting Pot" is a striking dramatic success. Author when author, actors, and producers have come into their own by means of it they may have the satisfaction of having achieved through the worthy presentation of an idea new to the very heart of the new world.

ALLEN D. ALPERT.

## BOOKING OF WEEK AT THE THEATERS

COLUMBIA—"The Melting Pot."  
RELEASCO—Mme. Nazimova.  
NATIONAL—Grace George, in "Divorcans."  
CHASE—"The Naked Truth," and "Vanderville."  
ACADEMY—"The Prince of Spendthrifts."  
GAYETY—"The Bowery Burlesquers."  
LYCEUM—"The Travelers."

## NATIONAL.

New charm thrown into an old play proved a pleasing surprise at the New National Theater last night when, for the first time before a Washington audience, Grace George presented "Divorcans" (Let Us Be Divorced)—that masterly comedy of Sardou's, which has been a stumbling block to so many otherwise clever actresses.

Grace George was, of course, much the better for it, and in her intricate character she made a real moral of the play, which permits a wife to jeopardize her position for a foolish chimera of love, and play lightly with the estate of matrimony.

Matronhood, indeed, has not in any degree dimmed the naïveté that is Miss George's chief charm, and, as the unsophisticated child-wife, she captivated the audience. Her husband, however, and gave a portrayal of womanly vacillation that was convincing in its naturalness and poignant appeal. The turn of a finger, the raising of an eyebrow, the drop of a fan—everything was just as it should be, and there was nothing in her acting that suggests the young wife, annoyed by a too-serious husband, and yearning for the romantic love that she found demonstrated by the young and handsome cousin of that husband.

"Divorcans" is familiar as telling the story of a young wife, who, bored by the tedium of married life, finds interest in one of her husband's friends. She is perfectly frank with her husband, tells him of her attachment for his cousin, and, after a long struggle, she divorces. The husband loves his little butterfly wife, and determines upon a divorce. He tells her that he, too, would divorce, and she, in turn, divorces him. That, however, is not so pleasing, when the husband is so convinced that he wants to be rid of her.

The result is dramatically inevitable, and, ultimately, the wife finds that she cannot live without her husband. She is perfectly human, and one in which Miss George is given abundant opportunity to display the ability that she has shown with each new effort. It is not to be wondered that she scored such a great success in London, or that she had a run of six months in New York.

Nothing is lacking, either, in Miss George's support. Her leading man, Frank Worthington, is a real actor, and his husband, while Max Freeman, as a waiter, makes much of a comparatively small part. The play is a masterpiece of its kind, and it is to be hoped that it will be up to the high standard of the principles.

## CHASE'S.

Harry Davenport and Phyllis Rankin, with an exceptionally strong company, including a bevy of pretty girls, are this week presenting at Chase's a real novelty on the Washington vaudeville stage. It is comic opera in brief, but enough to make a most enjoyable entertainment. To be appreciated "The Naked Truth," for that is the title of the musical comedy, must be seen, for there are so many laughable situations, and the tentacles of the world will occupy a prairie of space.

With timely numbers following one another in quick succession, a delightful play is presented. Harry Davenport as "The Naked Truth," has a character that is like a glove, and he makes the most of it. Miss Rankin as "The Girl in the East," plays a close second and adds much to her clever portrayal of the character. Others of the cast who figure prominently are Graham Marr as Rodolph, and John C. Hickey as Gaspard Durand, the father of Stella. The entire production is finely staged.

## GAYETY.

"The Bowery Burlesquers," at the Gayety this week, demonstrate they have one of the best plays on the burlesque circuit. Ben Jansen, assisted by his brother Charles, kept the audience in an uproar throughout. They were assisted by an able company, of which the English-speaking stage has gained in this Alla Nazimova, derelict of a band of exiled Russian players.

It seemed a pity to those who saw her last night that others must see her in some other role than Nora—she did it. But those others will doubtless feel the same sympathy for last night's audience that it felt in anticipation for them.

## Seeing Washington With The Times Guide

No. CXXI—OLD WYLIE HOUSE

"That square red brick house, which ladies and gentlemen, which you see on the corner of Vermont and Thon Circle, is the residence of the late Judge Andrew Wylie."

"The entrance, which is high above the street, is reached by a long flight of marble steps, and two steps bring you into a quaint old-fashioned hall with its colonial staircase."

"This residence is particularly noticeable for the plainness of its architectural lines, its unornamental roof, and the extremely high ceilings. Although it is but three stories, it is as tall as the average modern building of four stories. The building is surrounded by an iron fence, which incloses a spacious lawn well shaded with fine old trees."

"The Wylie residence is one of the landmarks of Washington, and at one time stood alone in a portion of the city which now abounds in beautiful residences. The house was purchased by Andrew Wylie, who was an associate justice of the Supreme Court of the

Portrayal of Ibsen Role a Triumph for Noted Actress.

Succeeds Where Others Fail to Make Character Likeable.

It seemed a pity to those who saw Mme. Nazimova in "The Doll's House" last night at the Belasco that others who would see her later in the week were going to have to see her in something else. And it is a pity. For not only is Nora Helmer the best thing that Mme. Nazimova does, but it is the thing above all others that she does better than anyone else.

The day when a review of "The Doll's House" might have been interesting is long past. The question with each presentation is merely—how does it compare with other presentations? And, perhaps, the answer is that it is the best that can be answered.

American theatergoers are tolerably familiar with the whims of Nora by now. None of Ibsen's heroines has engaged the attention of so many well-known actresses, and none has been put through so wide a variety of interpretation. Mme. Nazimova was with Nora others have failed, in that she makes Nora both likable and understandable.

One watched in the something less than three hours—thirty-six hours, stage time—the development of a human soul, its growth from an entrancing childhood to an awakened, questioning womanhood. One saw a merry, romping hoyden, heedless, restless, of almost consuming vivacity, pass through shadow and doubt to a thoroughly awakened and thoroughly disgusted womanhood.

## Not Ibsen's Nora.

Probably it is not Ibsen's Nora. The coal black hair, the fiery black eyes, the exaggerated temperament, are not in the least Scandinavian. But they are most sympathetically human, and the first four in the writer's experience the audience was with Nora from certain to certain—with her in sympathetic intimacy in that world little "home" in Christiana, with the kid-like irresponsible girl-wife who was trying to work out her soul's salvation by weird Ibsen lights—with the eager little creature, savoring all the joy of her husband's rise in life, with the hysterical frightened creature who realized the terrible results of what she had done, but was absolutely honest in her inability to see that it has been wrong—finally with the tortured woman who has waited in vain for the miracle, until overwhelmed at the realization that for eight years she has lived with a strange man and borne him three children—aye, with her right up to the final bang that that front door has flung forth into the world to find herself—and beyond!

Mme. Nazimova is the first Nora who has made that peculiarly Ibsenian finale seem not only right, but inevitable—the only one whom one's heart has followed out through that slamming door.

## Mr. Mitchell and Mr. Tynan Score.

For the rest—it is a good, capable, intelligent company that supports the wonderful little Russian lady. Dodson Mitchell's Helmer is no more Ibsen's than Nazimova's Nora—but it is a most excellent workmanlike performance. He is quite sufficiently masterful, he is almost sufficiently fatuous in his conventionality and egotism. Certainly he is an effective foil to her fantasy.

Brandon Tynan succeeded in making Dr. Rank almost human, almost possible. There were moments when he (Rank, not Tynan) ceased to be artificial; and the brief scene so beautifully so good, was followed so beautifully, that one almost feared that the audience would have the bad taste to interrupt the action of the play by the necessity of expressing its appreciation. The remaining parts were played intelligently and with sympathy; and the children, taken by Bessie Dale and Violet Hill—particularly the latter—were capital. Indeed, the scene with the children was one to warm the cockles of one's heart. It was all grace, all abandon, all sweet self-forgetfulness.

The wonder of it is, of course, that a Russian should be able to play in English, as Mme. Nazimova should have come the stumbling block at which Bernardini and Duse, and Refaie all very completely of course, there is a little accent, but five minutes after her arrival on the stage that is forgotten.

In all the quick breathing of Nora's garbality it is never noticed. It is only afterward that one stops to think about it, and to realize what a powerful personality the English-speaking stage has gained in this Alla Nazimova, derelict of a band of exiled Russian players.

It seemed a pity to those who saw her last night that others must see her in some other role than Nora—she did it. But those others will doubtless feel the same sympathy for last night's audience that it felt in anticipation for them.

## MISS LAMOND WILL WED

W. H. STUMPFEL TONIGHT

Ceremony Will Take Place at the Home of the Bride, and Will Be Witnessed by Relatives and Intimate Friends Only.

Mrs. Virginia Minor Lamond has announced that her daughter, Miss Virginia Dale Lamond, will be married to William Henry Stumpf, of New York, this evening at 8 o'clock in the home of the bride, the St. Albans Hotel. The Rev. Joseph F. McGee, of the Methodist Church, will be the officiating clergyman.

William Johnstone Marsh, brother-in-law of the bride, will escort her to the altar, and the bride's only attendant will be her niece, little Miss Dorothy Marsh.

Howard Elliott, of Washington, will be the best man for Mr. Stumpf. Only a small party of relatives and intimate friends will attend the ceremony, which will be followed by an informal reception.

Mr. and Mrs. William Callum Bowles announce the engagement of their daughter, Maude Carrington, to William Clement Barber, son of Mrs. F. C. Barber. The wedding will take place Wednesday evening, October 21, at 8 o'clock, in St. Mark's Episcopal Church.

Mrs. Calvin G. Tribby, sister of the bride, will be the matron of honor, and Miss Pearl Gaskins and Miss Pauline Montgomery will be the bridesmaids. The best man will be Samuel A. Goodacre.

Dr. P. W. Murton, of Euclid street, has returned to Washington from a two months' stay in New Jersey.

Gen. and Mrs. E. M. Coates and their son, Lieut. C. E. Coates, who spent the summer traveling in the North, have returned to Washington and have opened their apartment in the Cairo.

Admiral and Mrs. F. C. Steyens, who spent the summer abroad, returned to Washington today.

Capt. and Mrs. F. W. Harris, of Aldie, Va., have taken apartments in the Highlands for the autumn season.

Mrs. M. C. Stiles, who spent the spring and summer in California, has returned to Washington and has opened her apartment in the Cairo.

Miss Jean Crozier, of Philadelphia, has taken an apartment in the Highlands for the winter season.

Sing Before President.

The Mountain Asin Male Voice Welsh Party, from South Wales, sang before the President and Mrs. Roosevelt in the East Room of the White House yesterday afternoon by special appointment. Among the others present were Mrs. Longworth, the Secretary and Mrs. Loeb, and a small party of friends of the President and Mrs. Roosevelt.

The President and Mrs. Roosevelt received a souvenir program bound in morocco leather.

The President and Mrs. Roosevelt were hosts at a box party at the Columbia Theater last evening. Their guests were Secretary and Mrs. Loeb and General Crozier. Others in the audience were Secretary and Mrs. Straus and Secretary Root.

Mrs. William Howard Taft, wife of the Republican nominee for the Presidency, who is the guest of her brother-in-law and sister, Mr. and Mrs. Henry W. Taft, in their home in New York, was their guest at a theater party at the Casino last evening.

McNeill's Return Home.

Mr. and Mrs. A. McNeill have returned to their home, 161 R street, from a tour in Europe.

ACADEMY.

"The Prince of Spendthrifts," a sensational melodrama in four acts and seventeen scenes by Owen Davis, both pleased and thrilled a large audience at the Academy last night.

No attraction at this playhouse in recent months has carried so many attractive stage settings. The last also is large and well lighted.

Through the web of trickery and the counting of so-called friends to rob the wealthy spendthrift of his money, runs a way of true love that gives to the play a true melodramatic ring, and at the same time maintains a good and consistent plot.

In a cast that is uniformly good it is hard to give special mention to any particular part. James A. Smith, as Dick Thron, the Prince of Spendthrifts; Sully Guard, as Rodger Baldwin, his man of business and false friend; Frank P. Haven, an English servant with the true English brogue; Harrison Greene, as Mose Cohen, a real man; C. Blanche Rice, as Madge Osborn, and Pearl E. Abbott, as Kate Duncan, the villainess of the play, were all distinctly good in their respective roles.

LYCEUM.

A big house greeted "The Travelers" at the Lyceum last night, and the bill of fare served, a two-act musical extravaganza, made a decided hit. Most of the funmaking fell to the lot of the Lyceum's new star, Miss Edna May, who, in a role of a young girl, took the house laughing all through the performance.

The old Charles Leleg, the young Dutchman, in his tight-rope stunts, was clever, and the other specialties were up to the mark. One of the hits on the program was a reproduction of part of the recent Gans-Nelson battle.

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ACADEMY.

"The Prince of Spendthrifts," a sensational melodrama in four acts and seventeen scenes by Owen Davis, both pleased and thrilled a large audience at the Academy last night.

No attraction at this playhouse in recent months has carried so many attractive stage settings. The last also is large and well lighted.

Through the web of trickery and the counting of so-called friends to rob the wealthy spendthrift of his money, runs a way of true love that gives to the play a true melodramatic ring, and at the same time maintains a good and consistent plot.

In a cast that is uniformly good it is hard to give special mention to any particular part. James A. Smith, as Dick Thron, the Prince of Spendthrifts; Sully Guard, as Rodger Baldwin, his man of business and false friend; Frank P. Haven, an English servant with the true English brogue; Harrison Greene, as Mose Cohen, a real man; C. Blanche Rice, as Madge Osborn, and Pearl E. Abbott, as Kate Duncan, the villainess of the play, were all distinctly good in their respective roles.

LYCEUM.

A big house greeted "The Travelers" at the Lyceum last night, and the bill of fare served, a two-act musical extravaganza, made a decided hit. Most of the funmaking fell to the lot of the Lyceum's new star, Miss Edna May, who, in a role of a young girl, took the house laughing all through the performance.

The old Charles Leleg, the young Dutchman, in his tight-rope stunts, was clever, and the other specialties were up to the mark. One of the hits on the program was a reproduction of part of the recent Gans-Nelson battle.

Rockingham, near Halifax, Nova Scotia, their former home, where they spent the summer.

Gen. and Mrs. J. Franklin Bell are expected to return to their home at Fort Myer in day two from the West, where they have spent the last month. The first part of the trip was spent in making a tour of inspection of the various forts, and the latter part of the time in camping and horseback trips to the Yellowstone Park.

Rear Admiral Watson, U. S. N., and Mrs. Watson have returned from their tour of inspection of the coast of Dupont Circle.

The Mexican Charge d'Affaires and Secretary of Legation, General de la Cruz, has been invited to the International Congress on Tuberculosis at dinner last evening.

Mrs. Hunt Slater, of Washington, is a member of the house party Mr. and Mrs. Richard C. Slater, of the latter part of the time in camping and horseback trips to the Yellowstone Park.

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